

Spring 1-15-2009

ENG 1002G-018: Composition and Literature

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Dr. William J. Searle

English 1002G—sec 018—MWF—11:00 to 11:50—CH 3691

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Office Hours: 12:00 to 12:50 MWF; 3:00 to 3:50 Friday and by appointment

The following texts are used for English 1002G:

Charles Bohner and Lyman Grant. Editors. *Short Fiction: Classic and Contemporary*. 6th Edition. Upper Saddle River, N.J.: Pearson/Prentice Hall, 2006.

Toby Fulwiler and Alan R. Hayakawa. *The Blair Handbook*. 5th Edition. Upper Saddle River, N.J.: Pearson/Prentice Hall, 2006.

Kelly Griffith. *Writing Essays about Literature*. 7th Edition. Boston, MA: Thomson/Wadsworth, 2006.

Lee A. Jacobus. *The Compact Bedford Introduction to Drama*. 5th Edition. Boston, MA: Bedford/St.Martin's, 2005.

X.J. Kennedy and Dana Gioia. Editors. *An Introduction to Poetry*. 12th Edition. New York, NY: Pearson/Longman, 2007.

A college-level dictionary: *Webster's New World, American Heritage*, etc.

ATTENDANCE: Plan to attend every class. You might glance at pages 19-20 of the 2008-2009 catalog concerning this matter. Obviously, a student seldom does well in a course and never performs to his or her potential when he or she cuts class frequently. For that reason, I have established the following attendance policy. For every five unexcused absences, your final grade will be lowered one letter grade. If you have ten unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

DEPARTMENTAL STATEMENT ON PLAGIARISM: “Any teacher who discovers an act of plagiarism—‘the appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work’ (*Random House Dictionary of the English Language*) has the right and the responsibility to impose upon the guilty student an appropriate penalty up to and including the immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

COURSE LOAD: Expect to read at least eight to ten short stories, three or four plays, and twenty to thirty poems. Two essays of at least 1,000 words each (one on fiction, the

other on drama), both of which you will have the opportunity to revise if you wish, and one of a minimum of 600 words on poetry will be required. A midterm (on fiction), a final (on drama and poetry), reading check quizzes and graded group work are also expected.

GRADING: Approximately 15 percent of your grade will consist of class participation, graded group work, and surprise reading-check quizzes. Each of the three essays will count 20 percent. If you decide to revise either of the first two essays or both, the initial draft will count 5% and the revision 15%. Unfortunately, there will not be enough time for a revision of essay three, since it's due so late in the semester. Extra credit will be awarded to those who turn in initial drafts on time or early. All letter grades are also given numerical equivalents to avoid confusion. Only the numerical equivalent is recorded. The midterm will count 10 percent and the final 15 percent. They too will have a numerical grade.

You are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment from a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodation, contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

CELL PHONES: Please keep them turned off and out of sight during class. For obvious reasons, please do not consult or answer a cell phone during an exam.

A VERY TENTATIVE Course Outline for English 1002G :

Wk#1—Mon. Jan. 12—Discussion of course and assignment of texts

Unit #1: FICTION

- Wed. “ 14—Brief Introduction, read Steinbeck's story “The Chrysanthemums”, pp. 1051-1059 in *Short Fiction* (SF)
- Fri. “ 16—Finish “The Chrysanthemums,” video, read Joyce's “Araby,” pp. 598-601 in SF, perhaps graded group Work (GW)

- Wk#2—Mon. “ 19—NO CLASS—KING'S BIRTHDAY OBSERVANCE
- Wed. “ 21—Read Frank O'Connor's “Guests of the Nation,” pp. 915-923 in SF, reading check quiz or GW.
- Fri. “ 23—Read Baldwin's “Sonny's Blues,” pp. 84-104 in SF, GW

- Wk#3—Mon. “ 26—Conclude GW on “Sonny's Blues,” video?
- Wed. “ 28—Read chapter 1 (An Introduction to Fiction), pp. 1-28 in SF; duplication of student essay on Steinbeck; writing exercise,

Fri. Jan. 30—Read Oates' "Where Are You Going, Where Have You Been?"
pp. 870-881 in SF, GW

Wk#4—Mon.Feb. 2—Read chapter 2 (Reading Short Fiction) in SF, pp. 30-41. video,
scenes from the film *Smooth Talk*, a film about Oates' story.

Wed. " 4—Read chapters 7 (Writing about literature) and 8 (Choosing
Topics), pp. 195-226 from *Writing Essays about Literature*
(WEAL). Assignment of essay #1 (on fiction), discussion of
Possible topics; duplication of student theme.

STUDENT CONFERENCES in my office over the next several
Weeks: MTWThF—CH3371

Fri. " 6—Read Flannery O'Connor's "A Good Man is Hard to Find," pp.
904 -914 in SF, reading check quiz

Wk#5—Mon. " 9—Finish O'Connor's "A Good Man"

Wed. " 11—Read Ellison's "The King of the Bingo Game," pp. 383-389
in SF, reading check quiz.

Fri. " 13—LINCOLN'S BIRTHDAY OBSERVANCE—NO CLASS

Wk#6—Mon. " 16—If time permits, read Tim O'Brien's "The Things They Carried,"
in SF, pp. 891-902.

Wed. " 18—Essay #1 due. Writing exercise. Handout of Synge's *Riders to the
Sea*.

Fri. " 20—Loose ends of Unit #1 (Fiction); Study Guide for Midterm
Distributed and discussed.

Unit #2: DRAMA

Wk#7—Mon. " 23—DRAMA: brief introduction (Handout); Synge's *Riders to the Sea*
discussed as an example of the language of drama, reading check
quiz.

Wed. " 25—Midterm (on Fiction) based on Study Guide

Fri. " 27—Exam returned, loose ends of *Riders to the Sea*

Wk#8—Mon. Mar 2—Essay #1 returned; read a section of Chapter 4 (Interpreting
Drama) from WEAL, pp. 77-90

Wed. " 4—Read Ibsen's *A Doll House*, pp.420-450 in *The Compact Bedford
Introduction to Drama* (BID), video

Fri. " 6—*A Doll House*, GW

Wk#9—Mon. " 9—*A Doll House*

Wed. " 11—Essay #2 (on Drama) assigned; discussion of duplicated
Student essay.

STUDENT CONFERENCES in my office—MTWThF

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Fri. “ 13—revision of essay #1 due: either video of *A Doll House* or *Smooth Talk*

SPRING RECESS—MARCH 14 THRU MARCH 24—NO CLASS

Wk#10—Mon.Mar 23—Begin Chekhov's *The Cherry Orchard*, pp. 516-536 in BID

STUDENT CONFERENCES in my office—MTWThF

Wed. “ 25—*The Cherry Orchard*, GW

Fri. “ 27—*The Cherry Orchard*

Wk#11—Mon. “ 30—Essay #2 (on Drama) due. If time permits, either Shakespeare's *A Midsummer Night's Dream* or Aristophanes' *Lysistrata*

Wed.Apr. 3—either *Dream* or *Lysistrata*

Fri. “ 5—*Dream* or *Lysistrata*

Unit #3: POETRY

Wk#12—Mon “ 6—Begin Poetry: brief introduction (handout); nearly all the assignments are from *An Introduction to Poetry* (ITP); handout on selected poems

Wed. “ 8—Essay #2 returned; Chapter 1 (Reading a Poem) ITP, especially Frost's “Out, Out” p. 11 as example of speaker and situation

Fri. “ 10—The dramatic monologue: Browning's “Confessions” on handout Browning's “My Last Duchess,” p. 12 in ITP

Wk#13—Mon. “ 13—Read Chapter 2 (Listening to a Voice), especially Auden's “The Unknown Citizen,” p. 34, Betjeman's “In Westminster Abbey,” p. 37, and Hardy's “The Workbox,” p. 38.

Wed “ 15—Read Richard Cory poems, p. 136 in partial preparation for last essay

Fri. “ 17—Revision of theme #2 due; assignment of theme #3 (Poetry), Sample theme distributed; start discussing poems listed on Theme #3, especially Lovelace's “To Lucasta,” p.42 and Herrick's “To the Virgins to Make Much of Time,” p.466.

STUDENT CONFERENCES in my office--MTWThF

Wk#14—Mon. “ 20—Read chapter 6 (Figures of Speech) in ITP, especially Plath's “Metaphors,” p 115 and Dickenson's “It Dropped So Low in My Regard,” p.116

Wed. “ 22—Discuss poems on theme #3, especially Marvell's “To His Coy Mistress,” p. 483; Donne's “A Valediction Forbidding

Mourning," p. 446.

Fri. Apr. 24—Discuss poems on assignment sheet, especially the Ulysses
Poems and Yeats' "Crazy Jane Talks with the Bishop," p. 533.

Wk#15—Mon. " 27—selected poems

Wed. " 29—Theme#3 due—Writing exercise

Fri. May 1—Study Guide for Final Exam distributed and discussed.

FINAL EXAMS—MAY 4 THRU MAY 8 (on DRAMA and POETRY)